

# MUSICAL FETTER

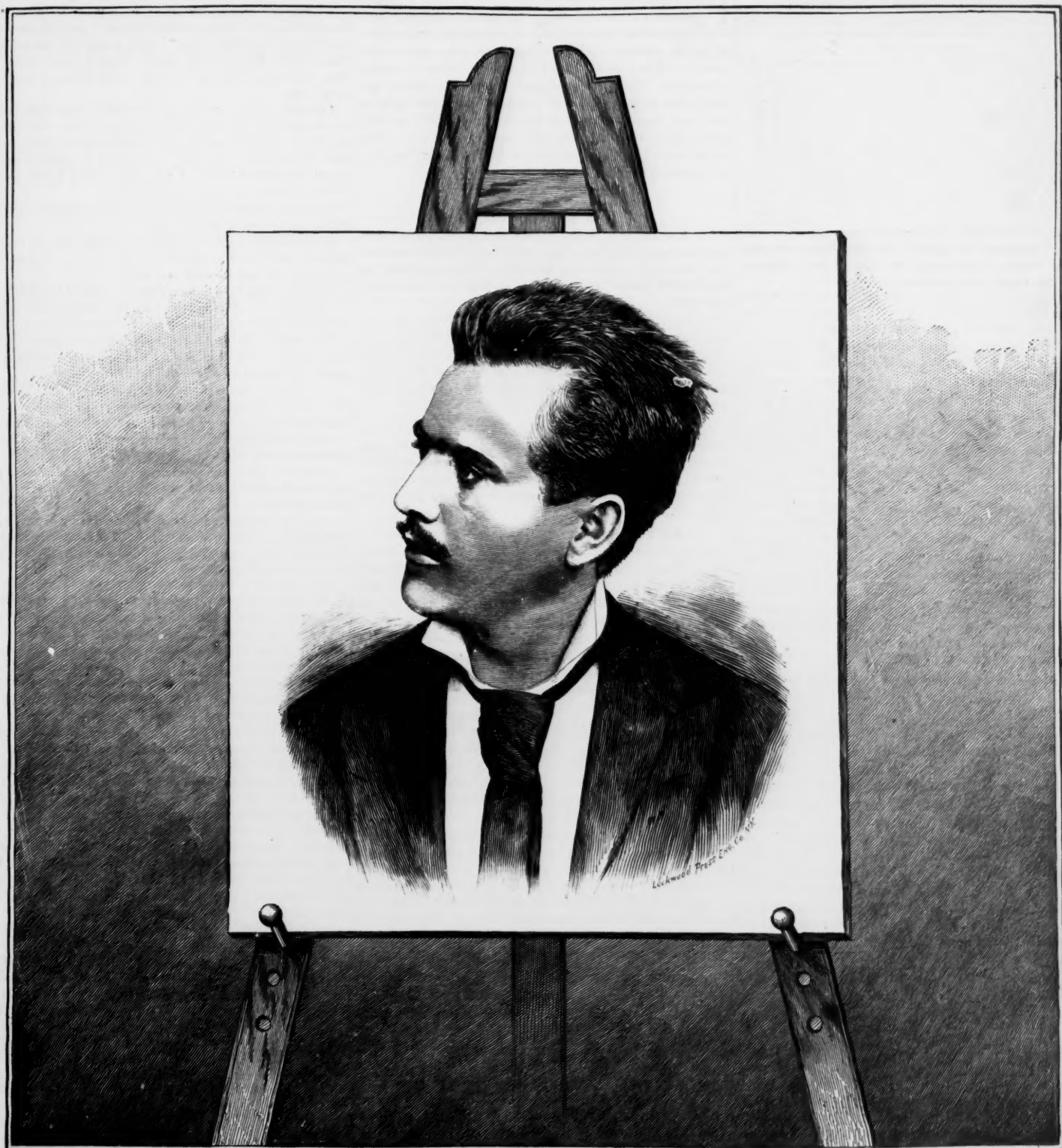
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. VII.—NO. 3.

NEW YORK, WEDNESDAY, JULY 18, 1883.

WHOLE NO. 179.



MAX TREUMANN.

## THE MUSICAL COURIER.

—A WEEKLY PAPER—

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED 1880.

Subscription (including postage invariably in advance.)

Yearly, \$3.00; Single Copies, Ten Cents.

## RATES FOR ADVERTISING.

PER INCH.

Three Months.....\$20.00 | Nine Months.....\$60.00  
 Six Months.....\$40.00 | Twelve Months.....\$80.00  
 Advertisements for the current week must be handed in by 3 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, JULY 18, 1883.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

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The "Musical Courier" is the Only Weekly  
 Musical Paper Published in the United States.  
 Office, 25 East 14th Street.

ALTHOUGH Italian opera seems to be a necessary form of amusement for a certain class of society, too great importance is attached to it by some persons, for whom the works of Bach, Beethoven and Wagner have but little charm. Both Mapleson and Abbey seek public patronage from a purely mercenary spirit. Neither of them views music from a high point of view, and, consequently, does not seek nor care to advance the interests of the art *per se*. The majority of Italian operas are tuneful productions; they furnish a certain amount of emotional enjoyment, but do not call upon the listener to exercise his intellectual faculties. Pleasing melodies are the mainstay of such works, and they satisfy the great public, especially when sung by favorite artists. Musicians know that the real advancement of the art has resulted from very different composers than those who have devoted themselves to writing music for the Italian opera stage. Popularity has almost always been the cause of a composer's lack of earnest work, for everything that is popular is more or less shallow in essence. Great thoughts are not always grasped by the millions.

AT this time concert and opera companies are being formed by managers for the coming season, and future gains and losses coming in for a fair share of consideration. The experience of those who have already been upon the road is not always a safe guide, as might naturally be expected, in the formation of traveling troupes; but without some such experience the worst rather than the best combination of artists will be gathered together, and financial failure result therefrom. An artistic success is no doubt very gratifying to managers when unaccompanied by loss, but otherwise it has no charms for them.

In forming concert and opera companies, especially the former, care should be taken to engage the services of those who will do the best work together when before the public. Unless there is harmony and good feeling not only does the manager find himself in hot water all the time, having to lead a dog's life of it, as it were, but the best performances are not possible, whether one member be on the stage, or two or three. Especially is this true, however, of the *ensemble* playing or singing.

A fact that is becoming more and more patent is the importance of having a good troupe generally, not one wherein a single member is superior while the rest are only average performers. The star system is becoming "less and less a thing of beauty and a joy forever." The public, although it willingly pays to listen to a really great artist, does not care to be bored by inferior performers who appear with him or her, as the case may be. As these performers must sometimes be on the stage alone, unless they possess sterling talent, the greater part of the programme must become insufferably dull. It is, therefore, prudent for a manager to see that each member of his company can create an indi-

vidual interest, when he may be certain that those who attend his entertainments will appreciate the treat offered, and leave the concert room with a feeling of having enjoyed themselves as much as was possible under the circumstances.

The manager of a concert company should also beware of making his programmes too long. A London critic, in writing of the superb performances of the recent Handel Festival at the Crystal Palace, complained of the undue length of the miscellaneous programme, and remarked very truly that "most concerts are too long by a third, at least."

TO place an opera on the stage and give the rôles to actors and actresses, who generally have no voice to do the music justice, has recently come into vogue. But few troupes performing comic opera possess more than one or two singers able to render the music allotted to their rôles with effect, the efforts of the remaining members, however good may be their acting, causing laughter and pity rather than pleasure. It would not be difficult to indicate various organizations which have lately given and are now giving representations both here and elsewhere, made up in the style mentioned.

PROVINCIAL cities are every year giving more and more attention to musical affairs. It shows a decided growth in refinement and taste, and argues well for the future of the art in this country. Whatever tends to help develop this taste should be hailed with delight and the fullest sympathy accorded it. To do the most good every effort should appeal to the understanding of ordinarily intelligent persons who may have no technical knowledge of music, but who admire and reverence it. In this way only can the masses be elevated to a true appreciation of the "tone-art," and not by learned dissertations upon it.

## Personals.

IN EXCELLENT REPUTE.—Fides-Devriès, who was, some time ago, a member of the Paris Grand Opera House Company, has been engaged to sing in a series of representations at the new Théâtre-Italian. Her reputation as an operatic artiste is of a high order.

IN THE FRONT RANK.—Mme. Stepanoff has made a great impression at a Richter concert in London. She has a remarkably fine technique, her touch being at once powerful and sympathetic; while her interpretation of the most difficult passages shows powers of execution far beyond the ordinary run of pianists.

SHE WROTE AN OPERA.—Mme. Augusta Holmes has finished an opera, entitled "La Montague Noire," and has purposely, to be in the fashion, written both the music and the libretto. As a composer, she has gained a fair reputation; and by this last work has brought her name into greater prominence than ever.

AN ABLE STUDENT OF WAGNER.—Louis Nohl, the well known and able musical writer, has won the prize offered by the Concordia Society of Prague for the best essay on the music of Richard Wagner and its national character. Ten manuscripts were sent in. Herr Nohl is favorably known by his writings on Beethoven and Mozart, as well as on Wagner.

SUCCESS AT A RICHTER CONCERT.—Herr Holländer played the *viola obbligato* in Berlioz's symphony, "Harold in Italy," at a Richter concert. He is said to have proved himself an artist of the first rank, both in execution and conception. He was received very cordially.

A CONSCIENTIOUS ARTIST.—Isidora Martinez has been engaged for the festival in September, at Worcester, Mass. She will sing the part of *Marguerite* in Berlioz's "La Damnation de Faust," and Gounod's "St. Cecilia's Mass," and several solos. She is a conscientious artiste, and one that never fails to prove useful to those who engage her.

A DESERVED COMPLIMENT.—That Frederic Grant Gleason, our esteemed Chicago contributor, is a fine musician and writer was long known to us, as it is to a good many of his *confrères*, but that he is such a superb-looking specimen of humanity as his picture represents him to be, we did not know, until we recently received his photograph, which now is one of the chief ornaments of our office.

OUTWARD BOUND.—Ernst Perabo, the Boston pianist and teacher, sailed from New York recently, on the steamer Elbr. He visits Europe for a double object—to secure needed rest, and with the purpose of placing one of his pupils under Xaver Scharwenka in the latter's Conservatory in Berlin. Mr. Perabo will return to Boston about the end of September.

A BOSTON TEACHER IN MILAN.—Vincenzo Cirillo, well known in Boston, is now in Milan. He has had some success as a teacher of singing, and has written an opera entitled "Maria di Cipro." He was once a pupil of the Naples Musical College.

TAMAGNO HONORED.—Signor Tamagno, the tenor, seems to be in luck, if the bestowal of honorary orders is considered. The King of Portugal recently bestowed upon him the order of "Cristo," and now he has also been presented with the order of the Crown of Italy.

## THE RACONTEUR.

REMEYI has evidently been in Milwaukee. The casual reader would infer as much from scanning a recent issue of the *Sentinel* of that enterprising place in which a glowing and entirely unbridled interview took place with a very receptive reporter.

We are told that "the faint sob of a violin came stealing down the still corridor of the Plankinton House," and that the "sweet note" escaped from the room of the Hungarian violinist who was found by the scribe "petting the instrument."

Remenyi is then pictured as entertaining the man of letters, first with a dinner and then with remarkable statements on matters musical and scientific, that would make a gutta percha monkey laugh.

He runs with phenomenal ease from one topic to another, and discusses with airy grace the merits of his thirty violins, and especially of the one instrument that is on exhibition and was made by a pupil of Stradivarius.

"It is absolutely perfect," exclaims the artist, "in workmanship, beauty and tone. Listen! You shall hear it speak." Remenyi caught up his matchless violin, and there was a wail of sorrow like the cry of a child.

At the table the artist gets away with a generous menu, in which a double plate of macaroni and oxtail soup, with a big dash of Worcestershire sauce, play conspicuous parts.

Remenyi tells the reporter how he likes to use the pencil occasionally himself, but finds that when he does "write the most spirited," he is "saddest within," and to excuse this extraordinary characteristic, Remenyi coyly says he thinks it is so among all men, and compares himself to Grimaldi, the clown, to clench the illustration.

Remenyi unbosoms to the reporter that his marvelous violin is so susceptible to the touch, that he could tell when a stranger had held it, for it showed on the surface and affected the tone and he says, "Germunda," of New York, (who is evidently our old friend Gemünder,) is one of the three makers in this country who can produce any instrument as good.

As Remenyi rambles all over conversational creation he does not fail to run in a compliment to Dame Nature.

He is not annoyed, when he plays, by noises that are made by natural causes, and tells about a concert in which Niagara Falls played the bass and Remenyi first violin.

That must have been a show worth the price of admission. Like unto it was another concert in Colorado, where, says Remenyi, "the surge of a river's torrent helped me wonderfully." Remenyi's violin must have grown greatly in volume of tone since he left New York, until it can now enter the lists with a steam calliope and drown the notes of an elevated train.

The beautiful unconsciousness of the interview, its violet-like modesty and retiring grace are too elusive to be reproduced here, but the reader need not be surprised at its conclusion, which is a tribute to Edison and Bob Ingersoll, and the startling assertion is made that to the former invention is nature.

Altogether, the interview is readable enough, and about as good a puff as Remenyi could ask to see in any paper, even if he had written it himself.

As all the Milwaukeeans probably believed every word of it, and religiously went to hear Remenyi play, *The Raconteur* fails to see how anybody is hurt by the publication, not even Niagara Falls and the Colorado torrent.

M. Charles Lévêque, professor at the College of France, has written a work relative to the psychology of musical instruments. This is a new subject, and M. Lévêque has treated it in a highly original manner. Is instrumental music expressive, and, if so, in what limits? M. Lévêque says that it can render three states of the soul—sadness, joy, and between these two extremes the simple movement of life. Between each of these extremes and the average state there is an infinity of degrees, which are, musically, shades; but of these degrees and shades instrumental music expresses only the genus, never the species, and still less the individual. An air may be sad, but without words we should not know whether it were the sadness of a lover, a husband, a father or a brother. Nevertheless, in the limits of the genus instrumental music has a vast field. The degrees of each one of the three states form a prodigiously extended scale, upon which, by means of accents, shades, and diversity of movements and systems, we can vary the expression a thousand times. What shall we have done then? We shall treat the instrument as the human voice, and, consequently, acknowledged implicitly, that the instrument is a singing voice without words. The grand symphonies of the masters do not escape this law. Between melody sung by the voice and the great symphonic melody there is a difference of proportion and degree, but not of substance. In this system of psychological and vocal explanation what becomes of music in its relation to nature? In the first place, in nature, says M. Lévêque, there are only noises. Thus, the nearer music comes to nature, the more it becomes noise and loses its musical qualities. Animal cries are not music: the song of the birds, even, is not, for it is subject to none of the laws which constitute music. In fine, no instrument could exactly imitate the cry of an animal, the song of a bird, or the noise of the elements. If we observe carefully, we shall recognize that what we call picturesque music interests us only when it is to a certain point a voice or an ensemble of voices, recalling to us in some degree, without exact imitation, one or several sounds of nature. Berlioz has written a very original page on the sadness of the winter wind. All the analysis that it contains shows in the winter wind a voice that we hear moan, lament, wail, howl—speak, even. "Speak" is, perhaps, too much; but the rest is exact, and shows some effects at least analogous to those of a voice or of several voices.—*Boston Courier*.



## Frederic Chopin.

ESSAY BY LOUIS EHLERT.

[Translated for the Musical Courier by D. H.]

CHOPIN was, as we all know, a Pole. His musical education was conducted by Elsner, at that time director of the Warsaw Conservatory, a pianoforte teacher but little known in outside circles, the only mentor he ever had. It is quite touching to read in Karakowski's biography\* that he entertained serious intentions of studying under Kalkbrenner in Paris. He had then already written his two concertos, the first volume of his mazurkas and nocturnes, his "Don Juan" variations and several other compositions, besides having appeared as a pianist of the first rank in Warsaw, Vienna and Munich. Kalkbrenner, evidently not suspecting with whom he had to deal, demanded a three-years' course of study, which Chopin naturally considered too exacting. To us, who are acquainted with the unspeakably insipid compositions of this man, it must appear rather comical that a pianoforte genius like Chopin should ever have imagined he might derive any benefit, if only on the point of fingering, from Kalkbrenner. During the Polish revolution, in 1830, Chopin departed from his native land. Paris became his new home, the Paris of Louis Philippe. He could not well have chosen either time or place more favorably adapted to the development of his peculiar genius. For, in spite of its many drawbacks, the July monarchy proved one of the healthiest and happiest periods enjoyed by France. Its society, animated by a diversity of intellectual interests, and possessing great ease and freedom of manners, combined with the grace of French worldliness, produced an atmosphere in which the luxurious artistic sentiment, so deeply rooted in Chopin's nature, blossomed out unhindered and unchecked. There are mighty constitutions which may produce immortal works by the light of an oil-lamp. We might imagine the Heroic Symphony conceived in an attic, amid the most severe privations. Its thoughts warm and nourish themselves. But an art so exquisite as Chopin's can scarcely be fancied unaccompanied by comfort. The F sharp major Nocturne seems inseparable from champagne and truffles. It is a sort of dessert art, a splendid luxury, to be dispensed with, perhaps, but depreciated by none, who value the more dainty features of artistic enjoyments. Nor must we, therefore, picture to ourselves a Sybarite of modern times in Chopin. He was never wealthy. Lessons, concerts, fees were called into requisition to cover his moderate expenses, and in those days art was not so lavishly rewarded as it is to-day in spite of a depreciated value of money. When Chopin, already fatally ill, desired to return from London to Paris, he begged his friend, who procured him a home, to have it sweet with the scent of violets. He was always surrounded by flowers, especially violets.

It is a difficult task for us, and perhaps most difficult for a German, to analyze the Polish national traits. A nation, whose history is apparently exhausted, must possess, even in its separate aspects, something dilapidated, evanescent and hard to grasp. Its absence of hope and loss of possessions either give it a vein of fanatical rage or of unfathomable sadness—a sadness whose charm does not increase with its just pretensions. An oppressed race can but choose between these two phases. In Chopin's art as in his personality—I speak of the latter only in so far as it may be judged by his works and the commentaries, for I was not personally acquainted with him—both were united, but delightfully modified by two of the national characteristics, the chivalrous and elegant. This triad—sadness, chivalry and grace—are the true base of his musical nature. His cheerfulness is but a hastily laid-off mourning, as some mourner might be supposed to take part in conversation from an impulse of politeness. But that real cheerfulness, springing from genuine content, which we frequently meet with in the two most serious of our tone poets, Bach and Beethoven, that "wretched joy which at times distinguishes both Bach and Luther," as Spitta calls it, he never exhibited. His love, too, seems more like the gallantry of the troubadour, who strives to utilize to the fullest extent the artistic importance of his feeling—more like the "perte de consommation," as French hosts wittily term and reckon a meal not indulged in, than like that enduring force which controls the whole being, that desire which impels toward a union with the beloved. When I assume that his manner of loving makes this impression artistically, I am far from asserting that Chopin's life was without its serious passions, for it is a different thing to be or to appear a particular thing.

In his work on Chopin, Franz Liszt\* tells us of a romantic youthful attachment, one which it is easy to imagine in a nature like his, which seemed to regard life more in the light of a poetic picture than in that of a political reality. It was the singer, Constantia Gladkowska, whom he loved. She, however, married soon after his departure from Warsaw, in 1832. Youthful romantic attachments often pass away and leave no trace, most frequently to the advantage of those most concerned. If Constantia, as it is said of her, sat for the Adagio of the F minor concerto, she fulfilled her artistic mission, and there is no reason to regret that this poetic monologue was not followed by a lifelong duet. Chopin was also for a short time betrothed to Miss Marie Wodzinska. According to Karasowski, however, the maiden broke her engagement to become the wife of a count. Chopin's passion for George Sand, with whom he spent a winter on the island of Majorca, thus bears, as it immediately succeeded this event, the character of a *dépit amoureux*.

His relations with this remarkable woman ended, as did others

which she had, in a rupture. Chopin himself is said to have remarked that this rupture cost him his life. Perhaps the germ of death, which he had long carried within him, tended to magnify the tragic importance of his sorrow. It is easy to comprehend that an uncommon woman like Sand might arouse a deep passion in the susceptible and impressible soul of Chopin, especially as it must have flattered his vanity to have been sought out and distinguished by the much-renowned authoress she then was. Sand must also have been beautiful in those days, as a portrait of her in later years would seem to show. Still, it would have appeared a more healthy reaction had Chopin's disappointment in the case of a woman whose life had been so prolific in love experiences as Sand's been followed by indifference, for the frequent change in a woman's love affairs should naturally inspire a normal man with a feeling of horror.

## Whereabouts of Foreign Artists.

Teresina Singer, Palermo.  
Marcella Sembrich, Dresden.  
Filomena Savio, Milan.  
Emma Dotti, Milan.  
Emmy Fursch-Madi, London.  
Gertrude Griswold, Paris.  
Ida de Sass, Marseilles.  
Giuseppe Frapoli, London.  
Guiliano Gayarre, Yrun (Navare).  
Pasquale Lazzarini, Buenos Ayres.  
Angelo Masini, Florence.  
Ladislav Mierzwinski, London.  
Henry Prevost, Milan.  
Richard Petrovich, Buenos Ayres.  
Victor Maurel, Paris.  
Henry Storti, Milan.  
Napoleon Verger, Rome.  
G. B. Antonucci, Bologna.  
Armand Castelmari, Paris.  
Etelka Gerster, Bologna.  
Maria Leslino, Geneva.  
Caterina Marco, Milan.  
Eva Cummings, Acqui.  
Emma Nevada, Paris.  
Eugenie Pappenheim, Milan.  
Ida Lumley, Cartagena.  
Wilhelmina Tremelli, London.  
Antonio Aramburo, Santiago (Chili).  
Augusto Castelli, Australia.  
Pietro Bacceti, Milan.  
Italo Campanini, Parma.  
Francesco Runcio, London.  
Roberto Stagno, Naples.  
Francesco Tamagno, Milan.  
Enrico Tamberlick, Cartagena.  
Sante Athos, Buenos Ayres.  
Ezio Ciampi-Cellaj, London.  
Giuseppe del Puente, London.  
Egisto Galassi, Milan.  
Franco Novara, Trieste.

## Max Treumann.

THIS issue contains the interesting likeness of our known baritone, Max Treumann, who was born at Prunn, in Bavaria. From his earliest youth he showed great talent and love for music. His first musical instruction he received from Professor Dietrich, instructor of the prince of "Turn and Taxis" at Ratisbona, where he studied at college and graduated in 1870; then he went to Munich and continued his studies there at the University as doctor of medicine. In compliance with the wishes of his parents, who thought engineering more profitable, he changed his mind and went to the Polytechnic School in the same city; but his great love for music, especially for singing, drew him more to the Royal Opera House, and to concerts in general, than to the lecture-rooms. Being dissatisfied with his calling in life, he tried various professions, and so we find him, after four years, assistant at the post-office during the season in Kissingen. Following his irresistible longing for music, and in possession of a good baritone voice, he took part in concerts, performed by celebrated artists in the concert-hall of the "Kurhaus," by whom he was urged and encouraged to cultivate his voice. Consequently, he finally made up his mind and followed the impulse and inclination of his whole life, and went to the conservatory of music at Munich, where he was received as pupil without previous trial. There he studied singing with all his heart and soul with Professor Adolf Schimon, the husband of the well-known concert singer, Schimon-Regan. Under his instruction he improved so rapidly that already, in the second year, he was able to take part in the following operas: "Magic Flute," "Hans Heiling," "Trovatore," "Faust," beside singing in oratorios and concerts.

The critics were always very favorable, and prophesied him a brilliant and prosperous future. After finishing his studies and leaving the conservatory, he gained the prize of honor of the "Dr. Königswarter Stiftung," consisting of 600 marks and a diploma drawn and artistically ornamented by Professor Seitz, at the Academy of Arts, as the best dramatic singer.

Mr. Theodore Thomas, who heard him sing during his stay at Munich, in July, 1880, induced him to come to New York, and we are glad to be able to give him the assurance that his coming has proved an acquisition, because his beautiful baritone voice, his fine style of singing, his perfect and clear enunciation, entitle him to rank with the best artists in this country.

## San Francisco Correspondence.

SAN FRANCISCO, July 10.

**A**MID the many absurd comments published in some of our leading papers concerning the festival, none seemed more so than those which half-heartedly praised the event *quasi* praise. With grave consideration acknowledging the orchestra's great perfection, but deploring its inadequacy to revel in the realms of expression; in short, eulogizing its mechanical expertness and refined shading, while regretting the want of soul so often characteristic of elaborately finished performances, this sort of criticism of artistic work establishes the fact that San Francisco is not yet emancipated from provincial thralldom. A false taste for the loud and uncultivated still controls the general mind, and asserts itself in a manner discouraging to all true lovers of art, while it must often embitter the artist, and, if he is not strong enough, lead to his deterioration.

To return to the festival. That it was exceedingly profitable to the originators there can be no doubt; that Miss Thursby disappointed many is also sadly true; whether from cold or the great size of the hall, her voice failed to make the usual impression which was once a joy ineffaceable. A tremolo in forte passages, revealing either its weakness or deteriorating method, made us ponder upon a possible cause to account for the marring of so much original freshness and strength.

The public feeling against the managers of the festival is very strong and earnest. The expected and natural concession to the rigorous rule of no encores being refused on the occasion of the last performance, when Miss Thursby was repeatedly recalled; her evident desire to gratify the demand of the vast audience, made resistance to its wish a sin against generous courtesy as well as diplomatic tact. Consequently, Thomas, deaf to repeated entreaties, commenced, after Miss Thursby's solo, the "Midsummer-Night's Dream" overture, in spite of the continued applause. The whole audience, by this time, was wrought up to a pitch of excitement, which left, when it subsided, a sullen feeling of dissatisfaction, not to be afterward roused, that finally expressed itself in silence during the ensuing numbers of the programme.

In a New York paper, devoted to dramatic and musical interests, that is read here, the following announcement concerning the festival met the astonished eyes of the San Franciscans in its news columns, namely: "The Redemption" is also to be performed, with the assistance of a chorus of 500 boys!"

BELMONT.

## Denver Correspondence.

DENVER, JUNE 25.

**T**HE Thomas Orchestra has finished its series of concerts, and, despite the warm weather, succeeded in attracting an audience to a closed hall. It leads one to wonder that a city, the history of which, as a metropolis, is included in a few years should be so far advanced in musical culture as to show a deep interest in the highest class of music, such as was presented in these concerts.

To those who in their minds connect Denver with the crude civilization (or want of civilization) of a comparatively new mining country, it will be a revelation to know that an intelligent audience here will listen attentively and with absorbing interest to a programme entirely devoted to Beethoven or to one devoted to Wagner, composed principally of his later works.

We hope that Thomas's coming was only the opening of the way, to be followed by the best musical organizations in the country, and that, like him, they will look to the true object of music and will not prostitute their programmes to a false estimate of the public taste.

The public appreciation of Thomas's work in cultivating, first, the musical taste of New York as he has done in the last fifteen years, and then extending his field over the whole country, points unmistakably to the strictly conscientious course as the most satisfactory to the true musician and which will meet with the commendation of the public.

The Thomas management gave us its full programme for the week before opening, and did not make a change in any one number. They came prepared to carry out these programmes faithfully. Thomas's rendering of the unfinished B minor Symphony of Schubert, the Feramors music of Rubinstein, the Manfred music of Schumann, and the whole of his Wagner programme called forth the greatest admiration, and the superior training of his orchestra was apparent without any necessity of wild gesticulation. Although comparisons are odious, still an audience is compelled to see the difference between Thomas's manner and that of the conductor who but a short time ago became so excited that he actually threw his baton into the auditorium, from which it was returned through the kindness of a sympathizing hearer, he handing it to the leading first violinist, who was compelled to stop playing to hand it to the conductor.

The enterprise of Thomas in bringing us such talent as Emma Thursby and Franz Remmert cannot be too highly estimated, when we remember with what indifferent vocal material we were compelled to content ourselves in other organizations which have lately appeared here. Thomas made that part a feature of his programme, while others merely filled out their programme with it as a sort of interlude.

Mrs. Belle Cole, of course, was warmly received here, she having commenced her musical career among us, and her extended range and distinct enunciation always evoked applause, allowing us possibly to forget that she utterly fails to combine the registers.

Mme. Rivé-King did not create a great sensation, as a general

\* Frederic Chopin. His life, his works and letters. By Moritz Karakowski. Two vols. Dresden: F. Ries, 1877.

thing, but her rendering of Liszt's E flat concerto, despite her want of *clan*, seemed to favorably impress the audience.

It was the Wagner programme that thoroughly aroused the audience, and each number was received in a way that must have amply repaid Thomas for his trouble in presenting it with four vocalists as nearly perfect as possible without a full stage representation.

It remains to be said that Thomas has left a lasting impression here, that he was heartily appreciated, and was in every way successful.

RENGAW.

### Milwaukee Correspondence.

MILWAUKEE, June 30.

THE two weeks just closed have been notable ones in musical circles here, especially considering the lateness of the season. At Schlitz Park the Hess English Opera Company played a return engagement, giving "Iolanthe," "Fra Diavola," "Chimes of Normandy" and "Mascot" most acceptably.

Tuesday evening last the 297th concert of the Milwaukee Musical Society was given at the Summer Theatre at Schlitz Park, and was a grand success. Carl Fornes rendered the solo, "Non piu Andrai," from the "Marriage of Figaro;" Schubert's "Wanderer," "War Song," from "Les Huguenots," and "On the Rhine." Mme. Helene Hasreiter met with an enthusiastic reception, which was well deserved, rendering "O, Don Fatale," from Verdi's "Don Carlos" (this being the opera in which as *Elizabeth* she made her debut in Trieste, in 1876); Reichardt's "Love's Request," "Is that Croquet," and Bevinani's "La Fioraja," the last being the gem of the evening. Hasreiter is a Wisconsin artiste, though her time has been evenly divided between this country and Italy since her debut. Miss Amy Fay, of Chicago (author of "Music Study in Germany") played Chopin's "Ballade" in A flat major, and Liszt's "Rhapsodie Hongroise No. 14." Her touch and technique are excellent. Miss Minnie Claussenius (daughter of the Austrian Consul at Chicago) made her debut, and sang Wichede's "Herzensfrühling," Marriot's "Thy Face," and Gumbert's "Das Erste Lied," and the male choruses of the society were excellent, including C. L. Fischer's "Studenten Nachtgesang;" A. Dietrich's "Lustiger Wind, loser Gesell," and R. Pfeil's "Beim Liebchen zu Haus," the latter being exquisitely rendered and repeated, while the orchestral portion of the concert was under the control of Director Ch. Bach, and hence well done, as a matter of course.

Remenyi and company appeared at the Park Thursday and Friday evenings last, but a notice of these concerts must be reserved for my next letter.

SPEX.

### Baltimore Correspondence.

BALTIMORE, July 8.

I WAS obliged involuntarily to undergo some tortures during the past few days. My wife commanded me to accompany her to the Academy of Music on several evenings, and of course I had to obey. Had it not been a command, I would have gone nevertheless, as my gallant nature would not permit me to refuse.

I am glad to say that I will not be obliged to suffer from such an invitation again. We will not sit in a crowded theatre with the thermometer at 90°, in the electric light, and listen to a very mediocre attempt at comic opera performance, with only two or three good artists. No, not this summer.

The most surprising feature is that there are so many persons here who patronize these so-called summer operas. However, it only costs twenty-five cents, hence the number of music-loving people.

I ought not say music-loving people, as these performances do not deserve the name "musical." Two or three artists cannot give an opera. There must be a good chorus, and certainly a good orchestra.

Besides these essentials, it is necessary to have a competent opera director, even if the score is as simple as "Pinafore," not to speak of other works, such as "Fatinizta," "La Perichole," &c.

Our city, with its Conservatory of Music, (?) is not at all progressive, or else such distorted representations would not receive recognition. Think of an orchestra of about ten musicians, aided by an upright piano. Is not this a downright farce? I have not the pleasure of an acquaintance with the manager of the Academy of Music. He may be a very good business man, but he evidently knows nothing whatever about music and the fine arts.

As above stated, I shall not suffer again this summer. I prefer a moonlight on the bay.

The concerts at the Schützen Park by the Philharmonic orchestra were very enjoyable and satisfactory, the best musicians in the city giving their assistance. It is to be regretted that not more concerts could be given.

Professor Winter, the director, deserves credit for his activity during the summer.

I am informed that Prof. Asger Hamerik has arrived in his native city, Copenhagen, Denmark. He may not return to this country, although I fail to see where he could utilize his peculiar talents in Europe.

The Liederkrantz has moved into its new quarters on Lexington street. The best hopes and wishes are entertained for the future success of the society. As there are a good many wealthy members in the society, the pittance of \$9,000 that the building cost will soon be liquidated.

Mr. Richard Ortmann, musical critic of the *German Correspondent*, has just been joined in holy wedlock to Miss Lizzie Krüger, one of the most accomplished local soprano singers. I do not think I am overestimating her abilities when I say she is the best one here.

HANS SLICK.

### Chicago Correspondence.

CHICAGO, July 13.

THEODORE THOMAS began his Summer Night Concerts, at the Exposition Building, last Monday evening. An audience numbering over 3,000 people was in attendance and gave Mr. Thomas an enthusiastic reception. The orchestra is even better than any he has hitherto had here, and in precision, phrasing, delicacy or power leaves little or nothing to be desired. The season will last five weeks and promises to be the most successful ever given here. The entertainments are under the able management of Milward Adams, to whom the success of the preceding seasons has been so largely due. Miss Lydia Harris gave a piano recital on Wednesday evening, at Weber Music Hall. Miss Clara E. Munger gave a musical soiree at Weber Hall Thursday evening. She was assisted by Miss Harris and Mr. W. S. B. Matthews. The lady has a pleasant sympathetic voice, a fair degree of cultivation and sings with intelligence.

Miss May Phoenix, who has been for several years a pupil of Mrs. Sara Hershey Eddy, has just returned from Oberlin, Ohio, where she was engaged to sing the contralto solos of Mendelssohn's "Elijah." She made a very pronounced success. Mrs. Julia Rivé-King and her husband Mr. Frank King, are stopping at the Sherman House.

FREDERIC GRANT GLEASON.

### Lockport Correspondence.

LOCKPORT, N. Y., July 1.

LOCKPORT people who are musically inclined need no longer complain of a lack of band music. Two gentlemen, lately with Brigg's Boston Minstrels (Messrs. Glasford and Mountford), have organized a band in this city and named it the "Lock City Cornet Band." This band will give an open air concert every week.

An organ recital was given at the First M. E. Church on Thursday, June 28, and proved a success. The playing upon the new organ was quite artistic, and the inaction of the solos and duets gave prominence to the fact that "practice makes perfect." This entertainment introduced to the public Miss Florence Cook, a comparatively new singer. She possesses a voice of unusual force and sweetness, and sings the high and low notes with perfect clearness. The singing of the gentlemen was also good.

The annual commencement exercises of St. Joseph's Academy occurred Wednesday, June 27, and were largely attended. They consisted of vocal and instrumental music, and the manner in which the young girls conducted themselves speaks well of the institution. The feature of the programme was a chorus of five pianos and two organs.

The music at the commencement exercise of the Senior Department of the Union School was fine, and enjoyed by the largest audience ever seen in the Opera House.

BOCCACCIO.

### Nyack Choral Society.

THE last public appearance of the season of this society—a miscellaneous concert, complimentary to their conductor, G. D. Wilson—was given at Nyack-on-Hudson on the evening of June 21, assisted by Mme. Clementine Lasar and Miss Alice Whitacre, sopranos; Miss Agnes Lasar, contralto; Messrs. Fred. Jameson and H. S. Hilliard, tenors; Macgrane Cox, basso, and John H. Brewer, accompanist.

The society which has an active membership of about eighty, gave during the past season Handel's "Messiah," Haydn's "Creation" and "Spring," Mendelssohn's 42d Psalm, and parts of Rubinstein's "Tower of Babel." The works in preparation for the season of 1893-4 are Mendelssohn's "Elijah" and "Hymn of Praise;" Handel's "Dettingen Te Deum;" Rossini's "Stabat Mater," and others not yet announced.

### An Italian Pasha.

AT Constantinople, the conductor of the private band of the Sultan, Abdul Hamid, is Calisto Guatelli, who left his native city, Parma, some forty years ago. When eighteen years old, he left the music school of Carmine, and was a fine contrabass player. He went east, and soon distinguished himself, and was therefor created a Pasha. He was successively decorated with the Order of the Commandery of Megidjé, that of the Red Eagle of Prussia, that of Francis Joseph of Austria, and Grand Officer of the Osmanié, &c. He was overwhelmed with honors and favors by the deceased Sultan, Abdul-Aziz, and was continued in his position by that Sultan's successors. He bears the name of *Ustâ-Pasha* (*Ustâ*, in the Turkish language, meaning Master), and his orchestra is composed of 150 performers, all Turks. This Parma Pasha has written a "March," dedicated to King Humbert, and an "Osmanian March" that has become very popular in Turkey and elsewhere.

### A Novel Invention.

A CERTAIN Doctor Guidrah, of Victoria, Australia, by means of an apparatus of his own invention, has applied electricity in the transmission to long distances of luminous rays. The experiments made at Melbourne succeeded splendidly. Forty persons in a dark room saw reflected upon a large metallic disk the race course of Flegmington, with the thousands of persons who were there. This marvelous discovery will enable those who cannot go to the theatre to see the stage and what passes upon it. While the telephone enables us to hear the sound of voices, the music and words, Doctor Guidrah's apparatus will enable us to see the inside of the theatre, the stage, the artists and the audience.

### Appreciative Notices.

THE *New Yorker Belletristisches Journal*, one of the oldest, most trustworthy and best edited papers in this country, says in its issue of last Wednesday: "Among the musical journals of this country the MUSICAL COURIER, especially since its new management by its present owners, Messrs. Blumenberg & Floersheim, holds an honorable position. They took hold of it six months ago and the volume just finished bears proof that they knew how to raise its standard and how to improve it. The Fourth of July number just published, the first number of the Seventh volume (36 pages, folio size), may serve as a prospectus for the future activity of the paper. For the *saison morte* it is decidedly a capital number. The title-page has a well executed picture of E. M. Bowman, the president of the Music Teachers' National Association. In its reports about the musical doings both in the old and new world the MUSICAL COURIER is just as newsy as it is trustworthy in its articles and reviews, and its criticisms are just, versatile and truly advancing the musical art in our midst."

The *New York District Court Record* compliments us as follows:

"We have the highest respect for genius—it creates originality and progressiveness in all the arts and sciences, and always commands respect of the cultured mind. In our exchanges we receive a journal designated THE MUSICAL COURIER, containing 36 pages of magnificent styles of type—in such sizes and forms that would have dazed printers of twenty years ago; we will not attempt to go to the older and first masters, though that would only be conceding to those geniuses their just dues, but their infantile ideas, compared with those as presented in THE MUSICAL COURIER, would be ridiculous. Its criticisms on all musical matters are so thoroughly correct to the musical mind that they at once carry conviction."

The *St. Louis Critic* says:

"The *New York Musical Courier* of July 4 is a great number. It contains a full report of the proceedings of the Music Teachers' National Association, with a portrait of its president, E. M. Bowman, of St. Louis, together with 36 pages of reading matter and advertisements. THE COURIER is a live, progressive institution."

### ORGAN NOTES.

The Dean and Chapter of York, England, have announced their intention to advertise for candidates for the vacant London organistship in their Cathedral. An English paper remarks that this is neither a wise nor necessary proceeding, as the question should be reduced to the examination of the names of a few men of repute, who may choose to consider the appointment desirable. Not only is this true when applied to York Cathedral, but also to almost all appointments of any importance. A candidate cannot show himself at his best in the hurry that generally attends a competition, but his ability and competency can always be gauged if he is allowed to conduct the services for two or three weeks—of course, receiving suitable compensation for his time. This method of engaging an organist is the only true and efficient one.

The question of organ or no organ in church, supposed to have been settled at the Assembly of the Free Church, recently held in Edinburgh, is to be revived again, contrary to expectations. It has been resolved at a meeting of the minority opposed to the organ in church to form a Purity of Worship Defense Association, with branches throughout the country, and to adopt measures with a view to secure the reversal of what is described as the unsound decision of the General Assembly. It is hard to conceive of men with brains fighting against the use of instruments in any church; but convictions, especially those that come under the name religious, are generally as strong as misundestandable.

An old and celebrated organ in London, that of St. Luke's, City, is to be rebuilt by Mr. Willis, the eminent organ maker. This organ is 150 years old and was constructed by the best builders of the day, Abraham Jordan & Richard Bridge. The late Henry Smart was organist in this church. In his time it was repaired, but needs now not only repair but rebuilding.

The College of Organists meeting on July 3 at the Neumeyer Hall was one of special musical interest. F. J. Sawyer spoke about Mozart's "Organ Concertos" and selections from those hitherto overlooked works were given by the lecturer, upon a small organ built by A. Kirkland, of Wakefield, and supplied through Weekes & Co., expressly for this occasion, and by several stringed instrumentalists.

Editors Musical Courier:

We are just completing a large two-manual memorial organ for the Presbyterian Church in New Rochelle, N. Y., are working on the 40-stop three manual organ for the Madison Avenue M. E. Church, of this city, which is to be completed in September next, and are also improving and putting some new stops in the organ in Trinity Chapel, Trinity parish, New York.

J. H. & C. S. O'DELL.



## HOME NEWS.

—Gorman's Criterion Opera Company are giving performances of the "Mascot" at New Orleans.

—Rice's Opera Company are giving performances of "Iolanthe" this week at Oakland Garden, Boston.

—Robert Stoepel is composing the music for a comic opera, called "All about a Bonnet," which is to be produced next fall.

—John A. McCaull will go to Europe next week to secure one or two artists for his comic opera company next season.

—"Giroflé-Giroflá" is being represented at the Spanish Fort Opera House, New Orleans, by Miss Alice Oates and her company.

—The Germania orchestra, of Philadelphia, will give four symphony concerts next season, when it will number some sixty players.

—Theodore Thomas, with his orchestra, opened the third annual season of summer nights' concerts at the Exposition Building, Chicago, recently.

—Miss Ella Wallace, a young and talented soprano, who sang with the Chicago Ideal Opera Company, is in New York making arrangements for next season.

—Miss Emma Juch, Miss Rosalba Beecher, Miss Clara Louise Kellogg, Signor Brignoli and Signor Tagliapietra will be at Saratoga this summer for various periods of time.

—A fire-brick proscenium wall is being built at the Academy of Music. An iron girder is to be placed under the present proscenium arch. It will take several weeks to complete the work.

—"Olivette" was produced on Monday at the Boston Museum, with Miss Marie Jansen as *Olivette*, and William T. Carleton and Ed. Marble in parts for which they were especially engaged.

—The first Sunday evening concert of the season was given on last Sunday night at the Casino. The attendance, owing to the storm, was not large. The concerts will be continued every Sunday evening during the season.

—The concert given at the New American, Richfield Springs, on July 14, by Louis Blumenberg, the violoncellist, was the most successful ever given at the Springs. He was to give a concert at Cooperstown, N. Y., on July 19.

—Miss Berta Ricci will sing in three concerts at Town Hall, in Saratoga, in the early part of August. The company consists of Emma Juch, Brignoli, Tagliapietra and other artists of the so-called Charley Mapleson English Opera Company.

—Latest and most reliable reports say, that Mr. Gye will not be associated with Mr. Mapleson in the latter's season of opera at the Academy of Music this year. Mr. Gye has written to John Lavine, his manager, stating this decision to be final.

—C. A. Warde has written two comic operas, the music of which is wholly selected—"Our Picnic" and "Dischord; or, the Dissensions of a Musical Family"—and has sold them to John S. Moulton, who will organize a company and produce them next season.

—Charles Mapleson and James W. Morrissy are the projectors of an English opera company which will travel in this country next season. Among its members will be Miss Emma Juch, Mlle. Berta Ricci, Miss Rosalba Beecher, Signor Brignoli and Signor Tagliapietra.

—Mme. Rudersdorff's summer home where her friends and pupils met together so pleasantly is well remembered, and Miss Annie E. Plumer, who was one of those favored pupils, has taken a cottage at Swampscott, where she receives her own pupils during the heated term.

—The Campanari Concert Company has just been organized for next season under the management of F. G. Child. It includes Mrs. Persis Bell Campanari, soprano; Miss Alta Pease, contralto; Miss Henriette Maurer, pianist; Leandro Campanari, violinist; Ernst Jonas, violoncellist.

—John Gilbert, the basso of last season's Emma Abbott opera company, relates that in Peoria she went out before the curtain and made a speech. She said that Peoria was her native place. There she had her first struggles and grew up. She was glad to see in the audience Mrs. Smith, who had once given her a pound of coffee, and Mrs. Jones, who had on more than one occasion given her sugar. She was also delighted to recognize Mrs. Brown, without whose gift of a barrel of flour she wouldn't have known what to do once upon a time. She went on with a string of names, none of whom, Gilbert supposes, were those of persons present.

—The preparations for the opening of the twenty-third Sängerfest of the North American Sängerbund which took place on Monday were completed on Saturday last, the finishing touches being given to the new Music Hall, which is capable of holding 10,000 people. An unprecedented success for the festival is predicted. Most of the business houses are gayly decorated. A costly triumphal arch stands at the intersection of Main and Genesee streets, and there are several others almost as attractive on other streets. The German colors float from flag-staffs at almost every available point. The feature of the festival will be the chorus of 2,000 voices. Among the solo singers will be

Madame Gabrielle Boema, Madame Maria Schelle-Gramm, Mrs. Wells B. Tanner, Christian Fritsch, Max Heinrich and Joseph Benedict. New York, Philadelphia, Boston, Chicago, Milwaukee, St. Louis, Louisville and Cincinnati will send large delegations, and the remote South and West will also be represented. The festival will continue for five days, and there will be evening and two afternoon concerts.

## Mother and Artist.

WE have already announced the death of the great singer, Reicher-Kindermann, the *Brünhilde* of the Wagnerian "Trilogy." The *Berliner Tageblatt* recently published the last letter that she wrote to her young and idolized son, which is really very affecting. It reads as follows:

TRIESTE, May 30, 1883.

MY DEAR, MY SWEET FRANZ—Thank papa and grandpapa for the telegram: thanks to it I can sleep! Hast thou been always good? Thy mamma is very ill and suffers very much, so that she cannot go farther. Always fever. Since leaving Brussels I have been continually sick, and yet have had to sing all the time. We have visited Venice, Bologna, Rome, Firenze, Milan, Torino and Trieste, all in the space of five weeks. Every evening I have sung. Now it is finished!

Tell papa that he must not be angry any more with mamma. She suffers terribly. I should like to speak to papa! Oh, how much! How is grandpapa? Give him my love. And how art thou doing at school? Hast thou thought of anything to work during the summer? Write to me, my soul, my only happiness in this world. Write me very soon, and take a kiss from the spirit of thy poor, sick mamma.

## A Story about Handel.

FORMERLY the greatest achievement of a country choir was to be able to prepare a few of Handel's songs and choruses, for what was called the "charity sermon," and Handel himself must have heard and encouraged humble efforts of this kind, as the following true anecdote will show: Going along a country road one evening, he overtook an aged rustic, with a 'cello under his arm, and asked him where he was going with his instrument. "I'm going, sir, to practise Mr. Handel's music for next charity sermon." Handel: "Don't you find his music rather tough, especially when you get much among the sharps and flats?" Rustic: "Well, sir, some on it is tough enough; but we generally stick to his easy pieces, or when we get to an out-of-the-way thing, with a many sharps and flats, we follow Jack the blacksmith's rule." Handel: "Ah, and what's that?" Rustic, emphatically: "Why, sir, he leaves 'em all out, and so do we." Handel laughed heartily, but warmly urged the old man for the future to steer clear of hard keys and frequent accidentals.

Although the "royalty system" is one now tolerably well known even to those who are made the victims of its operation at public concerts, it is the general belief that songs are thus forced into notice by private contract between the publisher and a celebrated vocalist, who, "for a consideration," sings them whenever and wherever an opportunity offers. The receipt of a so-termed "new and beautiful song" by a professional lady a short time since, however, deceives us on this point; for, as it comes from the publisher, accompanied by a printed circular promising a graduated scale of payment in case the recipient should be able to sing it in public, we find that these rewards are open to all who think it worth while to earn them. "The copy sent," says the circular, "will, no doubt, suit the compass of your voice; and in the event of your feeling disposed to give it wide publicity by singing it at your concert engagements, on your sending us a programme with it inserted thereon as 'New Song' (and our name and address as publishers, if possible), we shall have much pleasure in forwarding you each time (within a period of three months from date) our usual fee, varying according to the class of concert and popularity of vocalist." Other inducements are also held out, such as the announcement that "the composer would be most happy to accompany the song at London engagements," but we have extracted enough to show what a chance is open to vocalists. We have expressed no opinion upon the composition itself—nor indeed is any opinion asked for—but may mention as a singular fact, that, although the name of the composer of the music is printed on the title-page, the song is said to be adapted from the melody of a polka by somebody else.—*Musical Times*.

The following paragraph, written in an album by Ernst Perabo, is interesting as showing a musician's feelings toward some of the most noted masters in the art: "In music, Bach is my ideal; the most adorable spirit, and one who was worthy to set the finest passages of the Bible to music. Beethoven is very great and beautiful, soul-stirring and satisfactory; but less distant, more affectionate, and of all the most winning and lovable, yet strong and honest, with infinite resources of richness, purity and heavenly joy, is Franz Schubert. Could I have set eyes upon him, comforted him, fed him, washed his feet and put my arms around his neck, something irresistible tells me within that I could have loosened the chain of misfortune for him, and loved him with an unpeakable devotion. There are those who think his works too lengthy. Let them have patience, for they will never be called upon to exercise it again upon such a plane. As for most modern products, I think Emerson may be quoted when he says, 'Whenever I see a new book advertised I go to my library and read an old one.'"

## FOREIGN NOTES.

... The Richter concerts have this year resulted in a financial loss.

... "Königin Mariette," a comic opera by Ignaz Brüll, has been successfully played in Munich.

... Eighty-five thousand persons attended the recent Triennial Handel Festival at the Crystal Palace, London.

... "L'Orfèvre du Roi" is the title of the Marquis d'Ivry's new opera. The story is built upon Balzac's "Désespérance d'Amour."

... The conductors of the London Philharmonic concerts next season are to be, it is said, Sir A. Sullivan, Dr. Stainer, Messrs. Mount, Cowen, Barnett and C. V. Stanford.

... The Society of Arts has awarded their silver medal to A. J. Hipkins for his interesting lecture on the history of the pianoforte, which he read before the society on March 7.

... The Alexandra Palace, at Muswell Hill, an establishment similar to the Crystal Palace at Sydenham, and which has been in financial difficulties, is now for sale, and was offered at auction at a reserved bid of \$1,625,000.

... Viscountess Folkstone gives concerts with a lady orchestra of some forty-seven strings, very fairly balanced. One took place on June 29, in aid of the funds of the St. Andrew's Convalescent Home, Folkstone, England, and the People's Entertainment Society. Such efforts call for cordial encouragement.

... A gratifying proof of successful training of the talented students of the Royal Normal College for the Blind, London, is testified to in the invitation from Herr Richter to a gifted young pianoforte pupil to play a concerto at one of the eminent German conductor's concerts.

... The full-score edition of Mozart's works, undertaken by the famous Leipzig firm of Breitkopf and Härtel seven years ago, has recently been completed. It consists of fifty-three volumes, comprising 523 works, one-third of which had never before been published. A supplementary volume will contain the unfinished compositions.

... Mme. Patti has recovered from her cold and scored a great success in "La Gazza Ladra," at Covent Garden Theatre. The subscribers to the opera house have given Mr. Gye distinctly to understand that although glad to hear Mme. Patti, they will not tolerate Nicolini on any terms, Patti or no Patti. Lucca has returned from Germany.

... The season just closed has been, in one way, very disappointing to lovers of music in Oxford, England. Not only have several hundred pounds, according to trustworthy information, been lost by various societies in giving concerts, but in one case, that of the orchestral concerts, the losses have been so heavy as to necessitate the abandonment of the enterprise.

... The annual statistics of the Opera House in Berlin have just been published. From August 23, 1882, to June 13, 1883, fifty-six works by twenty-nine composers have been performed. Only two novelties augmented the standing repertoire, viz., "Raimondin," by Perfall, and "Gudrun," by Klughardt—just as many novelties, by the way, in one year as Carl Rosa gave in one month.

... The prospectus has been issued of a new "General Richard Wagner Society," which has been formed at Nuremberg for the purpose of securing a triennial repetition of his music-dramas at the Festspielhaus in Bayreuth. The annual subscription for members is only one dollar, and it is hoped by the committee that all the existing old Wagner societies will join this laudable enterprise. The *Bayreuther Blätter* (Wagner's own paper) is to be continued by the new society, and will in future be published monthly.

... The Italian opera at Paris, which has been defunct for several years, is about to be revived by some enthusiasts of the Italian school, who believe that the works of such modern composers as Boito, Ponchielli and others will be sufficient to justify the revival of an institution which was once the most important item in the musical life of the French capital. It is rumored that Signor Faccio, of Milan, the conductor *par excellence*, is to wield the *bâton*, and that the opera, "Iago," which Verdi is supposed to be busily engaged in composing, will be the first work performed.

... The twenty-ninth performance of new compositions took place at the Royal Academy of Music, London, Saturday evening, June 23. Three very charming English dances, for pianoforte duet (Algernon Ashton), were played by the composer, and E. H. Thorne, the second one, narrowly escaping a *bis*. A pianoforte trio in E flat (Dr. Jacob Bradford), was played by Miss Emily Lawrence, Victor Buziau and Edmund Woolhouse. H. C. Benister presented his own Romance and Tarantella, No. 2; and four melodious and poetical characteristic pieces (E. H. Thorne), were sympathetically performed by Miss Edith Goldsboro. Songs by Oliveria Prescott and C. J. Read, were sung by Arthur Jarrott and Miss Von Hennig. "The Safeguard," a sea song (Duncan Hume), sung by W. J. Fletcher, was redemanded and repeated. Through some misunderstanding the string quartet, by F. Adler, was not played.

... The Liverpool Philharmonic Society has undergone several changes lately. The proprietors held meetings and denounced the doings of the committee, and ousted several of them, when the election of members to serve on the committee occurred; the other members resigned, and so there is now an entirely new committee elected by the enraged proprietors. The cry was,

that there was too much of the foreign element in the concerts, and that an English conductor ought to be engaged; and yet the very first thing that this new committee did was to elect Mr. Hallé as the new conductor.

...A statue of Auber has been placed in the Theatre of Caen. The official inauguration on the 10th ult. was attended by several notable French musicians. The music performed included a violin concerto by the author of "Massaniello."

...The days of the Leeds Triennial Musical Festival are October 10, 11, 12 and 13. The programme includes Mendelssohn's "Elijah" and "Lobgesang," Raff's symphony oratorio, "The End of the World," which will then be performed for the first time in England; Niels Gade's secular cantata, "The Crusaders;" Sir G. A. Macfarren's oratorio, "King David," and Rossini's "Stabat Mater." Sir A. Sullivan will conduct.

...A morning performance of "Carmen" took place on Saturday, June 16, at Covent Garden Theatre, London, and in the evening Mme. Adelina Patti made her *résumé* for the season with splendid success, in our old friend, "Il Barbiere di Siviglia." The voice was in fine condition and the execution, as ever, unrivaled. The lesson scene of Act 2, the grand situation of the opera, was made a medium for the introduction of the florid air from "Ernani," "Ernani involami," one of Titieni's triumphant achievements, and the very poor English ditty, "Home, sweet home," quite out of place at the Italian opera, and, weighed on its own abstract merits, worthless, because intrinsically vapid, commonplace, and indeed almost vulgar. The sentiment, "There's no place like home" (not always true, by the way), of course appeals to the soft brains and flabby hearts of ordinary humanity.

...The following is a list of the principal works produced for the first time at the Crystal Palace during the past season: Berlioz, Grand Messe des Morts; Brahms, Pianoforte Concerto in B flat, No. 2 (O. Beringer); Corder, Nocturne in B flat; Cowen, suite for strings, "In the olden time;" Délibes, suite, "Coppélia;" Dvorák, concert overture, "Mein Heim;" Gounod, "The Redemption;" Mackenzie, intermezzo, "Jason;" selection, "Colomba;" Mozart, Symphony Concertante, with solo, violin and viola (Joachim and Krause); selection, "King Thamos;"

Parry, Symphony in G; Prout, cantata, "Alfred;" Raff, Symphony in D Minor, No. 6; Schubert, MS. Symphony in E, No. 7, completed by J. F. Barnett; Smetana, symphonic poem, "Vyschrad;" Wagner, Introduction and Chorfreitagsszauber from "Parsifal;" Wingham, concert overture, Symphony in D, No. 4.

...At his last recital at St. James's Hall, London, Vladimir Pachmann selected Beethoven's Sonata in A, Op. 101, and the result was extremely unsatisfactory. The *tempo rubato* is not required in Beethoven's music, and the masculine breadth of style which really is needed was not forthcoming. In its place there were exhibited exaggerated *nuances* and a dreamy sentimentality of style ill befitting the Bonn master's utterances. M. de Pachmann made ample amends for whatever shortcomings were apparent in this instance by his exquisite interpretation of a selection of Chopin's compositions, including five of the Etudes, which were given to absolute perfection. Complete success was also won in a clever air with variations by Rubinstein, played for the first time in England, and the recital generally went to prove that the Austro-Russian pianist is more at home on romantic than on classical ground, a fact which is by no means to his discredit, since it is scarcely given to any performer to excel in every department of his art.

Reading Henry Vizetelly's "Berlin Under the New Empire" the other day, we were struck with his description of one of the conservatories at Berlin, as described to the writer by a young Englishman, who had enrolled his name as a pupil, and who states that he was admitted without any preliminary examination, except the merely farcical one of being asked to play any tune he liked on the piano, upon doing which he was told that at the end of two years he would be a first-class musician. While the pupils play, the master sits in a chair beside them—asleep! In fact, soporific professors are the rule; for a gentleman, who is one of the lights of Stern's Conservatorium, and indeed of the musical world of the Prussian capital, slept regularly throughout the lessons during the time the writer attended the institute—a period of six months. Certainly the learned professor must have considered his "bread and water sure."—*Musical Opinion.*

## Review of New Music.

Edwin A. Summers, New York City.

Will You? Waltz..... (piano)..... J. H. Rogers.  
Not much can be said of this waltz, for it has but little to recommend it to the attention of amateurs. The subjects are neither new nor very pretty, while their presentation is not altogether satisfactory. A peculiar instance of wrong notation appears on page 3, bar 4, line 4.

Spear & Dehnhoff, New York City.

Ten Selected Studies from Czerny's *Etudes de la Vitesse*, transposed and arranged with valuable annotations, fingering, &c., for the use of teachers and advanced students. By..... Hubert de Blanck.

The above book is a new and corrected edition of what should be a very valuable book of studies for all who wish to overcome the peculiar difficulties that are so frequently encountered in modern composition. Mr. De Blanck has prepared each study with great care, and has evidently brought to bear upon his self-appointed task much labor and deep thought. We recommend the book to the attention of all interested in piano playing, and their name is legion.

C. J. Whitney, Detroit, Mich.

Grand Festival March..... (piano)..... Carl Majer.

A piece of a common mold, but effective. The ideas are of the usual stereotyped pattern, and are not even presented in a novel manner. It is a composition that young ladies may drum at and learn with a fair amount of practice.

Adrien Boieldieu, the French composer, is dead, in the sixty-eighth year of his age. He was born in Paris, November 3, 1815, and was the son of the celebrated composer, François Adrien Boieldieu, who died in 1834. His first opera was composed in 1838, and is called "Margarite," and among his other prominent works are "The Opera at Court," composed in 1840, with M. Grisar as collaborer, "The Babe's Noddy" (1847), "The Invisible Girl" (1853), "The King's Visit" (1875), a comic opera in two acts, and a mass sung at Rouen, June 15, 1875, on the occasion of the centennial celebration of his father's birthday. M. Boieldieu was decorated with the Legion of Honor in 1853, and enjoyed a pension of 1,200 francs granted him by the government.

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[This department has been established to give members of the musical profession an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

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# THE MUSIC TRADE.

The "Musical Courier" is the Only Weekly Musical Paper Published in the United States. Office, 25 East 14th Street.

WE wonder whether manufacturers would vote for a tax on pianos and organs, if such a tax were proposed by some members of Congress. Truly, it would be of some benefit to tax execrable players, but how could this be done without in a measure injuring the rapid and large sale of keyed instruments? We ask the trade to think of this as a kind of conundrum that will furnish them some amusement during the summer.

OUR musical instrument manufacturers might well imitate cigarette makers in the naming of their brands. Would it not be a bright idea to have instruments designated by titles of successful operas? For instance, there might be placed upon the market "Pinafore" pianos, "Fatinitza" organs, "Boccaccio" violins, "Olivette" cornets, "Pirates of Penzance" flutes, and "Billee Taylor" clarinets. All these names, so familiar to the music-loving public, would not alter the regular character of the instruments, nor even their quality and style; but would not a striking and popular name help materially to sell them? We should then hear acquaintances addressing each other in this manner: "I have just purchased a pinafore 'Clariona'; it is a real beauty and plays such sweet tunes," or "My Haines 'Olivette' upright piano is a perfect gem; it was recently presented to me and sings like a human being when played upon," or "My new 'Boccaccio' reed organ that I have just bought from Mason & Hamlin is a delightful instrument; you must come and hear it." These artistic appellations are more popular in tone than our classical friends might approve of, but popularity is another name for money-larity, and hence the choice.

## THE TRADE LOUNGER.

"IT is remarkable how much news and information you produce weekly in your paper, despite the fact that this is the dull season," said a gentleman in the trade to me the other day. "In a trade as large and active as this," I replied "there is always news and information current and if one has the energy and knowledge to collect it, he can make a readable trade department in his paper every week." And I wish to remark that although trade is not brisk it is by no means as dull as it could be at present. There are some firms that are really busy shipping and filling orders, and a few, with prudence, are making pianos ahead for the fall trade. Thus, although trade is not brisk or active, it is not all "broken up."

There is, for instance, Horacé Waters & Co. When this firm moved from the old stand on Broadway to their more pretentious establishment on Fifth avenue, there was considerable speculation among the trade as to how it would affect their business. Some said "it was a good move," others said "it was a great mistake," but the firm seem to feel satisfied and say they are doing well. There is certainly an air of activity about the store that is quite refreshing for these times when trade generally is not active.

This firm has a large trade in square pianos, of which they manufacture four styles. This trade, they say, has not dropped off any, as it, has with many makers, but, on the contrary, has shown an increased demand during the last year. Their new scale large upright, which has recently been put on the market, is meeting with great favor from the trade. Their factory is running to the limit of its capacity.

What I have just said are facts, solid facts. I will quote another successful change. When J. Burns Brown went with William A. Pond & Co. it was a lucky thing for the Ponds. Since he has been with them he has doubled the business every month over that of the same month the previous year. He is doing a tremendous renting business, the income of which is a source of wealth in itself, while it is at the same time constantly growing. There may be a change made this fall in the piano department of the house which will enable Brown to do a very large trade.

Henry Behning, Jr., will be married to-day. He has been engaged for some time to the lady who will be known as Mrs. Behning in the future. He is an active, steady worker in the business, having taken a deep and thorough interest in it. It

can be safely left to him and his discretion. He is one of the young members of the trade who are considered thoroughly trustworthy, and who can already control large interests without jeopardizing them.

There are others besides him. There is Mr. Charles Decker, of Decker Brothers, although a very young man, he controls to a great extent the Union square house. This is in itself an arduous task. The son of Myron Decker, of Decker & Son, is another instance. He is a thorough piano builder and can safely be intrusted with the business.

Many sons of members of the trade are already active in it. A son of one of the Strauch's is learning action manufacturing. A son of C. D. Pease is at work in the factory. As soon as he gets a little older, the son of Augustus Baus will be found studying the mysteries of the piano business. George W. Peek is now virtually at the head of the business, and I understand that young Christie is an expert in piano building.

Edward Behr, the junior member of Behr Brothers & Co., is a splendid specimen of a trustworthy and competent business man; and so there are not a few young men, now growing up in the trade, who will have charge of its future destinies, who already give evidence that it will be in safe hands.

I contend that the piano and organ trade is in its infancy, that more musical instruments will be manufactured in this country during the next five years than have been manufactured during the last ten. At the Music Teachers' National Convention held a few weeks ago, several of the teachers were telling me their estimates of the number of persons engaged directly in the profession. "There are more than 100,000 music teachers in this country," said a Western teacher, and he was correct.

I take it that there are about 150,000, and their number is rapidly increasing. This is only one basis for a calculation of the number of persons engaged in giving piano, organ and singing lessons. We can easily understand that there must be many pupils, and these pupils all use instruments to play upon.

But I have something more definite to prove that the business is prospectively much greater than it has been in the past. According to an estimate made after a searching examination, there are not 1,000,000 pianos in use in this country; there are only about 800,000 pianos in use.

Many of these were imported forty to eighty years ago, before any number of pianos were made here. From 1840 to 1860, the industry began to assume large dimensions; but the bulk of American pianos were made since 1855—say during the past thirty years. The production last year was greater than for any preceding year; in fact, more than twelve times as many pianos were made than in any one year thirty or so years ago.

Now let us see. Many of the 800,000 pianos in use now are very old, and are being replaced constantly by new ones. The exchange of old for new pianos is a daily occurrence with large houses all over the country, and makes a large item. But the chief business is done in sales to families who are about to have children taught, or pianos sold to young people just married, or going to housekeeping.

There are about 52,000,000 people in this country. It is difficult to get at the number of families; but, say, there are only 2,500,000 that are or will be able to buy pianos, including among these 2,500,000 also the many single men and women who will purchase pianos. A part of this number is only supplied now. This is enough to keep business booming. It will keep the manufacturers busy to supply the annual number of purchasers who are comprised in this class, not taking into consideration the rapid increase of the population, which alone creates a large part of the piano purchasers every year.

I have not said a word about the export of pianos, but this branch of the business has been gradually increasing, and many instruments made here are annually exported and this export will continue to expand.

From all this we can gather, as I said before, that the piano business is in its infancy. The younger members of the trade will come into handsome business properties, and if they manage with discretion their future is assured.

The organ business has altogether different features, to which I will devote attention in another number of the MUSICAL COURIER.

## Mr. Sohmer's Trip.

Mr. Sohmer, of Sohmer & Co., left New York on June 12, and was gone about one month. He was delighted with his trip and desires hereby to express his thanks to every one he met for the courtesies shown him on all occasions. At Lake Minnetonka, Minn., he found Sohmer grands used at the leading hotels, and, in fact, wherever he stayed the name of "Sohmer" was well known.

From the old agents large orders were received, and new agents were appointed in many places. Altogether it was a trip which will redound to the benefit of the house, which will find its sales largely increasing henceforth.

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The following cities were visited by Mr. Sohmer:

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Erie,	Oskaloosa,	Pittston,
Toledo,	Keokuk,	Bethlehem.
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Grand Rapids,	Hannibal,	

## Beatty in Mich. and Mass.

Organs made like Beatty's sooner or later condemn themselves—generally sooner. They tumble to pieces and a great many people will in time discover that most of the stops are dummies.

The following from the *Williamston Enterprise*, published in Williamston, Ingham County, Mich., proves the correctness of our assertion:

"It is always within the province of an editor to advise, where the same is in the interest of his patrons. The life of a paper financially consists in its advertisements and oftentimes the most stupendous humbugs, such as patent medicines, &c., will pay best. It therefore requires moral courage to expose and denounce the same. The country is heavily flooded with advertisements and circulars of Daniel F. Beatty, in which he offers at fabulous low figures, organs, with twenty-eight stops, representing the same as superior to all others, &c. Now as I am one of his trophies, having purchased one of him some time ago, I think it my duty to tell the readers of the *Enterprise* about it. Within ninety days of its purchase, it cracked from top to bottom and several of the ornaments fell off, showing that the material was unseasoned, a number of the stops were mere dummies and only intended to deceive. I disposed of it at a sacrifice and purchased one of a home dealer, one that has proved to be exactly as represented. Moral: Buy of a local dealer, who is known and responsible, and the warrant on your instrument will mean what it reads."

But the *Boston Commercial Bulletin* gives Daniel a more flattering notice. Here it is:

"One of the evidences of spring is the receipt of envelopes full of waste paper from an old ass who makes organs somewhere down in New Jersey, and who two or three times a year makes an 'offer' to newspapers, that if they will send him \$50 in cash and a due bill for 25 in advertising, he will send them one of his peace-destroying instruments. This same old beat has contributed liberally to the columns of our waste basket in days gone by; in fact, our old paper fiend has become a bloated monopoly from the proceeds of this twenty-seven-stop-double-bank-eighteen- octave-death-dealing machine."

## Explanations Wanted.

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Will Distin and Pepper explain to bandmen that they are sorry for having deceived them by their peculiar manner of business?

Will Distin and Pepper explain that *Trumpet Notes* has published nothing but the truth concerning them, and that they dare not attempt to prosecute its editor for so doing?

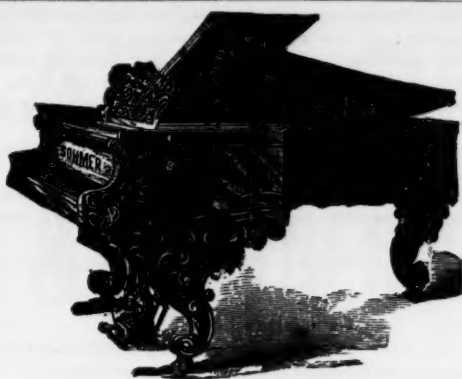
Will Pepper explain why he makes so much ado about the original Distin being connected with him in business? Does anyone dispute it? and is it any great credit to his firm?—*Trumpet Notes*.



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## Trade Notes.

—A new catalogue has been opened by the Clough & Warren Organ Company, Detroit, Mich.

—The State agency of the Steinway piano has been given to Thomas Goggan & Brother, Galveston, Tex.

—One of Ole Bull's violins was recently sold at Puttick & Simpson's, London, for \$2,500. The name of the violin is not given.

—Mr. Weyman, superintendent of the Ithaca Organ and Piano Company's factory, left for a vacation in Europe last Wednesday.

—The "Philadelphia Piano Manufacturing Company," is the new firm-name recently adopted by Conrad Meyer & Sons, Philadelphia.

—We understand from the home office of the firm, that Mr. Henry F. Miller, Jr., is rapidly improving, and will be himself again in a few weeks.

—On Monday morning M. Gally received a draft of \$2,003 70-100 from one firm for clarionas; the payment being made in advance. We saw the draft.

—Woodward & Brown, Boston, have been dissolved and are succeeded by a new partnership between John P. Brown and Arthur P. Woodward under the former title.

—Mr. William Schaeffer's Western trip was a success. He has returned with orders from new houses, while his regular trade continues to patronize him more extensively than ever.

—While Mr. Hawkins, the manager of the London branch house of the Smith American Organ Company, is visiting America, Mr. John N. Merrill, recently of the Atlanta branch, will conduct the London branch.

—Mr. Adolph Bruenn, the Sohmer agent in San Francisco and Oakland, Cal., was in the city during the past week and told us that business has been very fair with excellent prospect for a good season on the coast.

—The musical publishing department of Brentano's has been purchased by A. Cortado & Co., No. 23 East Fourteenth street. The new publications will be sold at both stands, where a general sheet-music business is now transacted.

—William Rohlfing & Co., of Milwaukee, have just taken the agency of the "Packard" organ, manufactured by the Fort Wayne Organ Company. The company writes to us: "Collections are remarkably good, very few asking extensions."

—Mr. Daniell, of the *Musical People*, has no longer charge of Brainard & Sons' interest in New York. Mr. George W. Furniss, who represents the Cleveland house, is in town, disposing of the stock on hand. This territory will in the future be controlled by the Cleveland house.

—Kranich & Bach's factory and warerooms are undergoing complete renovation in the way of painting and decorating. The buildings have already been painted on the outside, while the warerooms, when finished, will be among the handsomest in the country. Two new boilers, double the capacity of the old ones, have just been placed in position.

—The Mason & Hamlin Organ & Piano Company have now in

press—to be issued about August 1—a new organ catalogue, announcing many new styles of their organs. This will be the most complete and attractive catalogue ever issued by Messrs. Mason & Hamlin and embraces several entirely new styles of their world-famous organs which cannot fail to be warmly welcomed by the trade.

CAUTION.—Attempts have been made within the last few days to negotiate a forged promissory note of \$5,000, purporting to have been signed by Steinway & Sons, public notice is hereby given that no promissory notes or acceptances made by Steinway & Sons are now, nor have been for years, in existence.

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## Amsterdam Exposition.

We have received the following information with regard to the Exposition now being held in Amsterdam:

The Belgian and foreign sections entirely completed, have already commenced the recitals on their pianos. M. Günter, the well known manufacturer of Brussels, was the first to open fire. He has specially engaged Mme. Louise Brocq, of Paris, who formerly exhibited his instruments in Paris in 1878, and at Sydney in 1879. He exhibits six pianos—one a small grand, the other a full concert grand. The last instrument is fine, and has a soft yet brilliant tone. It has been admired by connoisseurs.

The public gave a brilliant reception to Mme. Brocq, whose exquisite playing gave great satisfaction. She performed works by the Belgian composers D. E. Beriot, Dupont, De Wulf, D'Haevens and Creto.

In the French section, Pleyel-Wolff & Co. were the makers who had their instruments first played upon. Mme. Brocq was requested to play upon a special concert grand piano, which I must own helps to sustain the great reputation this house has obtained in the past.

The German section has not yet been placed in that finished state that its instruments might be heard by the public. But there are more than one hundred and twenty pianos exhibited by different manufacturers, which, of course, will make a very creditable show.

In the Belgium section, M. Oor, of Brussels, exhibits seven instruments, one a small grand. His pianos have not yet been played upon, although I tried them and liked them very much. They have many excellent qualities.

MM. Vanhyfte and Boon, of Gand; MM. Renson, of Liège; Vits, of Anvers; and Chas-Cassard, of Grammont, also make excellent displays of pianos.

The Berden house, for some reason, does not make any exhibit, although it enjoys a fine reputation throughout the country.

There will be many performances during the Exposition.

The exhibition made by Mr. Mahillon attracts the attention of everybody. This house has scarcely ever placed before the public so complete and interesting a display.

M. Mongernot, manufacturer of small musical instruments, and connected with the Brussels Conservatory, makes a splendid display of violins.

In short, the Exposition bids fair to be a great success, and when everything is in exact order will be worthy of a visit from foreigners and Americans traveling in Europe. I may write again later on, the various performances and things of interest that may continue to regularly transpire, as I know your readers will like to hear all about it from

ROUGHING IT.

## TO THE TRADE.

## HIGHLY IMPORTANT.

WE have secured the agency for America of the "International Directory of the Music Trade," published in Leipsic, Germany, by Paul de Wit. This book is of great value to the trade, as it contains a complete list of all the manufacturers and dealers in all branches of the music trades in the following foreign countries: Germany, Austro-Hungary, Switzerland, Denmark, Norway and Sweden, Roumania, Turkey, Russia, Great Britain, Italy, Holland, Belgium, Luxemburg, France, Spain, Portugal, Greece, West Indies, Central and South America, Australia, Africa and Asia. It also contains other valuable matter, as, for instance, the technical terms in English, French and German, used in the construction and application of all kinds of musical instruments. Price \$5. Orders now received. The book will be distributed to purchasers as soon as received from Europe. Address,

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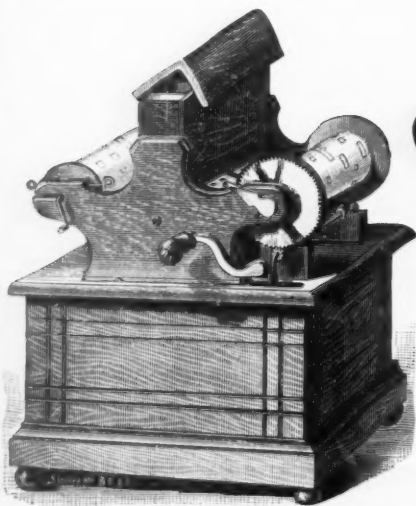
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".....	3	piano felt.....	2,450
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Dutch West Indies.....	1	".....	153
Amsterdam.....	10	".....	730
Copenhagen.....	1	".....	63
Hull.....	1	musical instruments.....	105
Liverpool.....	2	organs.....	143
Mexico.....	7	".....	460
".....	9	pianos.....	3,500
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